

TODAY ONLY
CLARA KIMBALL YOUNG

—IN—
"The Better Wife"

SUNDAY
OWEN MOORE

—IN—
"THE CRIMSON GARDENIA"



COMING!

COMING!

BRYANT
WASHBURN

—IN—

"A Very Good Young Man"

Monday **SAVOY** Tuesday

"The Whip" to
Be Attraction
At the Princess

Famous Melodrama Will Be
Shown at Playhouse for
Three Days

"The Whip," the famous thrill play, which will be shown for three days at the Princess, beginning Sunday, was originally produced in the famous Drury Lane theater in London, and it made the most sensational success ever recorded in that house of sensation successes. For over two years the thrills surged into the theater day in and day out to see this wonderful production.

Then "The Whip" was brought to this country by William A. Brady and produced in the Manhattan opera house, and there it repeated its tremendous English success. Later "The Whip" was presented in Australia and ran for two years there, and it was then translated into foreign languages and presented with equal success on the continent.

There are many reasons for this wonderful success of this play—reasons that make it even more successful a motion picture. For instance: It is modern, it is about people of today; it has mammoth scenes, the biggest ever seen in motion pictures; it is smart, its people are well dressed; it has a thrilling intense story; it is consistent; it has scores of "punches," and it tells a love story and a story of villainy that cannot fail to grip and hold the attention of every spectator.

It is a real treat that is in store for everyone who can see "The Whip." It will be a treat to see the tremendous scenic effects, the gorgeous gowns, the wonderful interior views and to see and enter into the thrilling and thrilling story revolving around "The Whip," the famous race horse, whose success in a great race means so much to so many people.

"Boomerang," a
Belasco Comedy,
Lyric Booking

One of the seasons most interesting announcements is that David Belasco's exquisite presentation of "The Boomerang," that delightfully human comedy by Winchell Smith and Victor Mapes, which crowded the Belasco theater, New York, for six months, and Powers theater, Chicago, for eight months, will be seen at the Lyric Nov. 13, 14 and 15. The unique record of success achieved by this comedy is in part attributed to its delicious simplicity and lightness, and to the incomparable manner in which Mr. Belasco has cast and staged it.

Reported to be full of bright, snappy and breezy humor, "The Boomerang" tells of the adventures of a young man suffering all the pangs of love and jealousy, who goes to a young physician to be treated for nervous prostration. This doctor, it seems, has a very fine opinion of his own knowledge of human nature, especially with regard to the passions of love and jealousy. He undertakes to effect a cure by putting the patient in the care of a very attractive young nurse. She, in turn, has been very carefully coached in the affairs of the heart, obeying the doctor's instructions so carefully that she causes him to fall unconsciously an ardent victim of his own teaching. In a comedy filled with charm and rich in humor and above all else, so human.

In the leading roles will be such well-known players as Robert Conness, Harry Hayden, Eugene G. Harper, Carlton Rivers, James Ward, George Ward, Lillian Concord, Devah Morel, Mary Elizabeth Forbes, Francis Kenyon, Helen Strickland and others.

"Scandal" With
Emma Bunting;
Yes, Our Emma

Popular Memphis Favorite
Actress Will Be at Lyric
in New Show Nov. 3-4.

Walter Hest's sensational successful production of the comedy "Scandal," with Emma Bunting, which was the talk of Chicago for seven months, where it taxed the capacity of the Garrick theater, will be brought to this city on Nov. 3 and 4 at the Lyric theater. The human appeal of this Cosmo Hamilton comedy has an exceptional interest to all classes of theatergoers. "Scandal" unfolds a story involving a perverse and headstrong daughter of the idle rich, who leads a blameless life with an old New York millionaire, who, to save herself an embarrassing situation with an artist in his studio at midnight, she is forced to marry her fond parents, pretends to be his wife, much to the astonishment of the rich acquaintance of her family. She tells the world she is his wife, forces him to shield her and house her, yet will not marry. Later on emotional developments and all ends happily, as it should in well regulated boulevard comedy.

In addition to Miss Bunting, Mr. Hest is sending a cast here of considerable merit.

Look! Mitzi
Hajos, Head
Over Heels!

Inimitable Comedienne Soon
Will Sing, Laugh, Dance
and Cut Up for Us.

Mitzi, who has grown to occupy a niche all her own on the American stage, will sing, dance, cut up and caper in her own inimitable way, and also have moments of pathos, as a little foreigner in the new Henry W. Savage musical comedy called "Head Over Heels," which has such a sensational success in New York, when she comes to the Lyric on Nov. 7 and 8. The book and lyrics of "Head Over Heels" are a blended romance of music halls and fashionable society and a troupe of acrobats and vaudeville specialties are much in evidence in the work of Edgar Allen Wolf, author of more than 100 vaudeville sketch hits. The already famous music is by Jerome Kern, who has scored heavily with "Have a Heart," "Oh, Boy," "Very Good Eddie," "Love of Mike" and many more. Promise is made that Henry W. Savage will send the much-looked-for organization of actors, singers and dancers, of which much praise has been written.

Dancer Says
Hesitation and
Jazz Dying

Adolphe Blome, on the Loew's Lyceum bill next week, in one of the cleverest dancing acts in vaudeville, sees the finish of the tango and the hesitation and the jazz.

Owen Moore at
Savoy Sunday in
Crimson Gardenia

"The Crimson Gardenia," which has Owen Moore as the star, will be the special offering at the Savoy theater for Sunday only.

Owen Moore is one of the type of actor who fits best in a story of romantic mystery. The locale of "The Crimson Gardenia" is the famous New Orleans Mardi Gras, and there a mystery is enacted which keeps the audience on its tiptoes until the puzzle is finally solved.

The offering for Monday and Tuesday will be Bryant Washburn in the amusing comedy drama, "A Very Good Young Man."

How a young man finds that his romance is spoiled because he has the reputation of being entirely too good and how the girl's mother breaks off the wedding plans because she is afraid this young man will break over the traces after his marriage, is told in five reels of light and amusing comedy situations.

OF GERMAN DEFEAT

(Continued From Previous Issue.)

It must be admitted that in respect to the submarine question Austria began by showing more starch than did we. On the Austro-Hungarian side, however, she scored a distinct victory over Wilson, but the policy of the German foreign office shortly made her hedge.

About this time the change was taking place in the attitude of our military administration toward the submarine question. The army chiefs were paralyzed and a decision of the war was becoming more and more remote. Probably at the request of the army chiefs, a conference on the question was held in the war office Dec. 30, 1915, and Jan. 5, 1916.

Gen. von Falkenhayn stated that now that Bulgaria had declared herself on our side he would consent to unrestricted submarine warfare if the navy would guarantee success.

Falkenhayn's stated reason for previously supporting the chancellery's and against U-boat warfare in the autumn of 1915 was that in consequence of statements from the foreign office he feared that such action would prevent Bulgaria from joining us. Communications from Bulgarian officials deny this most emphatically.

At the war office conference I recommended, instead of the former war zone, a blockade decree of some sort and that we should not recommence submarine activities until March. Falkenhayn, Holtzendorff and the minister of war, Wild von Hohenborn, were fully agreed with me. It was believed by all that if we resumed submarine warfare without the restrictions which formerly hampered us, England's resistance would probably be broken in six months at the most. The American danger was recognized, but it was argued that if by the autumn of 1916 a peace favorable to Germany had not been reached, hope would disappear of any settlement which would permit Germany to resume, or possibly even to win back, in the decades to come the commercial and economic position which had been hers.

A memorial embodying these ideas was submitted to a number of German economic bodies and all agreed that the only chance for Germany was the immediate reopening of unrestricted submarine warfare.

Falkenhayn's position was summed up in the following words to Capt. Widenmann, detailed by me to confer with him at headquarters as to the proposed campaign:

"We are all agreed that England will fight till a decision is made. The decision lies in the possession of Belgium. If we give up Belgium we are lost. I have decided for the submarine war and reckon decidedly on its being carried out. I will support it with all my power and put it through."

On Feb. 23, 1916, in Wilhelmshaven, I had the opportunity to tell his majesty that I heard with gratification that a serious war against England was to be undertaken. He intimated that such was the case. Nevertheless, the U-boat campaign again delayed and in protest I tendered my resignation, which was accepted March 17. To save the face of the government I ascribed illness as the reason for my action.

Admiral von Capelle was my successor. In the summer of 1915 he had been decidedly in favor of the U-boat war. Before entering office, however, he had to pledge himself to the chancellery in all naval political questions.

On March 24, 1916, the French steamer Sussex was sunk by a U-boat. A note from the United States government was sent before the arrival of a report from the U-boat commander, stating that the German government could not but suppose that the damage done to the Sussex was due to a serious war against England, and that it must reserve to itself complete freedom of decision in the new situation.

Therefore the commander of the U-boat believed that he was not only morally but technically in the right.

America's Knockout Note.

To our note of April 10, the actual incorrectness of which was pointed out by America, the well-known American "knockout note" of April 20 was sent, demanding the immediate cessation of the existing method of German U-boat war and threatening the breaking off of relations with the German government.

After this note was published I once more sent a memorial to the emperor, begging him not to yield to Wilson's demand. Instead, on May 4, Germany sent a note yielding to all the American demands, but requesting the American government to hold Great Britain to the international standards recognized before the war. If this could not be done, the German government stated that it must reserve to itself complete freedom of decision in the new situation.

Wilson had demanded the punishment of the U-boat commander who sank the Sussex. The admiral commanding the naval corps in Flanders took no steps in this direction as the U-boat commander had been in the right. Under the command of the emperor himself, the small remnant of U-boat warfare which was left to us soon died out, except in the Mediterranean.

I have the word of an eyewitness as to what took place in the council chamber when my memorial on the Sussex note, to which I have referred, arrived there. It made a deep impression on the emperor, probably because its contents strengthened his own opinions. In fact, he decided to ignore Wilson's note and from then on to conduct the submarine warfare unrestricted.

Despite the fact that he was backed up in this decision by the army chiefs, the chancellor was able to work him around again so that he followed the course I have described above.

I said earlier in my memoirs that the Sussex note was the turning point in the war. We owed the world that we were succumbing to America.

The submarine war, if unrestrictedly recommended, would have contained uncertain factors, as does every strategic, political and economic measure. But today we have more proof than ever that it would have created a more conciliatory attitude on the part of England. This would never have expressed itself in so pitiful and foolish a manner as the peace resolution of our retreating democracy of 1917, but it would have served materially to bring about an acceptable peace for us.

Critical Time for England.

A recent issue of the Economist, a British publication, says: "Once during the last four years Germany was in measurable distance of winning the war. That was not in the spring of 1917 when the armies of England and France, severed under the onslaughts of the Germans, it was in the spring of 1917 when our prospects on land seemed favorable. The Germans, beaten at the Somme, had retired behind the Hindenburg line and had taken the defensive in the west. Russia was still a factor in the war. It was actually the most critical and deadly time we experienced since the beginning of the war. For a short time it seemed as if our fleet had failed and as if our communications on which everything depended, were to be interrupted. The German submarines had continued on the same scale as in April, May and June, 1917. Germany would have won the war before the year had come to an end."

The Morning Post of Oct. 2, 1918 wrote: "Germany attempted to attain the end which she had not sought through a naval battle, by a submarine campaign. It was the greatest danger that ever confronted this country."

In November, 1918, it was openly stated on the floor of the house of commons that "In April of 1917 the German submarine war was so successful that in nine months England would be ruined had the destruction of ships continued at the same rate."

However, our diplomatic and democratic supporters of the government hindered the submarine war with restrictions and kept it from coming into the right time and in the place of a quick and powerful and therefore more successful submarine war, a lingering action which betrayed weakness and a bad conscience and sealed our doom.

In 1916 although we did not have go



Another Great Screen Epic
By the Master of Melodrama!

MAURICE TOURNEUR
PRESENTS

"The Life Line"

Founded on the World Famous Melodrama of the Sea

"THE ROMANY RYE"

Two great, masterful, thrilling sensations have been incorporated in this celebrated Drury Lane sensation—the great London theater fire scenes and the storm-driven ocean liner crash on the rocks! The inner life of the gypsy camp—the ways of the underworld—the shameless intrigues of profligate wealth, and, above all, the great ocean disaster with its panic-stricken passengers, the launching of the lifeboats—the daring rescues and a heart-warming romance—are displayed with wonderful vividness.

Cast Includes Jack Holt, Seena Owen, Tully Marshall, Pauline Stark, Lewis J. Cody and Others

MAJESTIC

LAST SHOWING TODAY
VIVIAN MARTIN

—IN—
"HIS OFFICIAL FIANCEE"

THREE DAYS
Beginning Sunday

PRINCESS
HIGH CLASS PHOTOPLAYS

The

WHIP

Directed by Maurice Tourneur

Big race scenes, wonderful hunting scenes, the best train wreck and the most thrilling automobile accident, startling scenes in the old Eden Musee, filled with wax figures, an absorbing intrigue and a delightful love affair are some of the things to be seen in this sensational picturization of the famous Drury Lane melodrama, which, as a stage play, was a remarkable success.

LAST SHOWING TODAY
EVELYN GREELEY in
"THE OAKDALE AFFAIR"

READ NEWS SCIMITAR WANTS

(To Be Continued.)

MORRIS

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What's better than tripe
when it's prepared just the way
you like it best? Morris Supreme
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dish. It's packed under the
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PIANOS

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100% on the \$1.00

At Jennings, former bandit, now successful writer, lecturer and motion picture star, whose pictures are being successfully marketed by another company, proposes organizing his own company at the expiration of his present contract. If you want to invest in a non-speculative proposition where large returns are possible, write for further particulars.

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